









THE UNIVERSITY OF ALBERTA  
MFA FINAL VISUAL PRESENTATION

by

MARIA ANNA PAROLIN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH  
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTER OF FINE ARTS

IN

PRINTMAKING  
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

FALL 1998



**THE UNIVERSITY OF ALBERTA**  
**FACULTY OF GRADUATE STUDIES AND RESEARCH**

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation - Lamina

submitted by MARIA ANNA PAROLIN in partial fulfilment of the requirements for the degree of Master of Fine Art.



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I hereby release the following works for incorporation into the University Collections,  
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TITLE	DATE	MEDIUM	SIZE
1. DEFORMITAS, (BUSTERS)	1998	WOODCUT ON GAMPI SILK TISSUE STEEL LIGHT BOX	6" x 24.5" x 17"
2. DEFORMITAS, (WOUND)	1998	PIGMENT, * WOODCUT ON GAMPI SILK TISSUE STEEL LIGHT BOX	6" x 24.5" x 17"
3. DEFORMITAS, (SCRAPE)	1998	COLLAGRAPH ON GAMPI SILK TISSUE STEEL LIGHT BOX	6" x 24.5" x 17"

Insurance Value = \$

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# Lamina

Maria Anna Parolin

## Artist Statement

This work began as an investigation of craft as it relates to my personal history, tracing the activity of my family, their livelihood and their relationship with the materials that supported them. I started by documenting human hands, and became overwhelmed by their complexity. Not only are they incredible tools and communicators, they also carry a variety of physical, social and cultural associations. After two years of research I realized that I was ultimately interested in the physical records of the hand's activity, specifically the working hand and my hands as a cultural producer.

There are many signs of working hands: dirt under the fingernails, calluses, blisters, bruises, cuts and scars. All of these visible on or in the skin. I began exploring materials that possessed qualities similar to human dermis. While this process involved the utilization of elements not normally associated with printmaking I also discovered that traditional printmaking tools and media could effectively communicate notions of skin if used in a non-traditional manner.

I was initially drawn to printmaking because of the physicality of the process and the variety of media involved. However the final print was always a disappointment as it never adequately represented the transformative stages the paper or matrix went through in order to become 'finished'. Therefore, I began looking at the piles of wiping tissues, newsprint and proofs that surrounded me as I worked. The realization that preparatory materials could be just as intriguing and beautiful as the final image made me question notions of multiplicity and the matrix as well as traditional printmaking and contemporary processes.

This thesis exhibition consists of four rooms: *Polire*, *Mutare*, *Deformitas*, and *Cicatrix*. Each room represents a different kind of skin and a particular process.

***Polire*** (latin. *to polish, wipe*) is made from the wiping tissues that were used to produce the prints in this exhibition. I consider them prints or drawings of and from my hand as tool and matrix. This room also reexamines ideas of aesthetics, tradition and disposability. ***Mutare*** (latin. *to moult, to shed in preparation for replacement by new growth*) contains a natural material, yellow willow, that was used in my parents' past which is processed using latex gloves as a protective skin.

***Deformitas*** ( latin. *deform, to change in form*) contains piles of prints that were made using traditional printmaking processes but are exhibited in a new format. I chose to separate the layers of ink that are normally printed on top of each other to create a multi dimensional object which also resembles some qualities of human skin.

***Cicatrix*** (scar) uses latex as a literal skin. It is a record of work, my personal document and is completely editable. Scars also trigger memories.





## Lamina

<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Date</u>
1. <i>Polire</i> , installation view	Wiping tissues, graphite ink, lightbox, charcoal drawings on rag paper	varied	1998
2. <i>Polire</i> , installation view	Wiping tissues, steel lightbox, glass frames	10' x 13' x 15'	1998
3. <i>Polire</i> , detail	Wiping tissues, steel lightbox, glass frames		1998
4. <i>Polire</i> , detail	Charcoal drawings on rag paper	16" x 3'4"	1998
5. <i>Mutare</i> , installation view	Willow, graphite etching ink, artist book, flask, steel	varied	1998
6. <i>Mutare</i> , installation view	Willow, graphite etching ink, cabinet, latex gloves, friction tape	varied	1998
7. <i>Mutare</i> , detail	Cabinet, graphite etching ink, latex gloves friction tape	4' x 32" x 22"	1998
8. <i>Mutare</i> , detail	Cabinet, latex gloves, graphite etching ink		1998
9. <i>Mutare</i> , detail	Willow, rope	4' x 10' x 4.5'	1998
10. <i>Mutare</i> , detail	Willow, graphite etching ink	30" x 6' x 5'	1998
11. <i>Mutare</i> , detail	Artist book with digital imagery, steel, flask	12" x 24.5" x 17"	1998
12. Installation view of <i>Mutare</i> and <i>Deformitas</i> , 1998			
13. <i>Deformitas</i> , Installation view	Various print media on gampi silk tissue steel lightboxes	varied	1998
14. <i>Deformitas</i> , (Blisters)	Woodcut on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
15. <i>Deformitas</i> , (Wound)	Pigment on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
16. <i>Deformitas</i> , (Slice)	Linocut on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998

<u>Title</u>	<u>Medium</u>	<u>Dimensions</u>	<u>Date</u>
17. <i>Deformitas</i> , (Stretch)	Willow, gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
18. <i>Deformitas</i> , (Scrape)	Collagraph on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
19. <i>Deformitas</i> , (Calluses)	Wheat flour, gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
20. <i>Deformitas</i> , (Gouged)	Woodcut on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
21. <i>Deformitas</i> , (Black Blisters)	Woodcut on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
22. <i>Deformitas</i> , (Cell)	Collagraph on gampi silk tissue, steel lightbox	6" x 24.5" x 17"	1998
23. Installation view of <i>Deformitas</i> and <i>Cicatrix</i> , 1998			
24. <i>Cicatrix</i> , installation view	Collagraph on latex rubber, steel rod	8' x 7' x 12' 7' x 2' (each skin)	1998
25. <i>Cicatrix</i> , installation view	Collagraph on latex rubber, steel rod	8' x 7' x 12' 7' x 2' (each skin)	1998







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